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## THE MURMUR OF THE WIND.

BY MRS. A. L. McMILLAN.

When I'm sitting lone and quiet,  
With my knitting in my hand,  
Almost nodding, and my fancies  
Like a blooming rose expand.  
Suddenly there comes a murmur,  
All my dreams to interest,  
'Tis the low, plaintive murmur  
Of the softly sighing wind.

As I listen comes an echo  
From some distant, unknown shore,  
Though I know 'tis but the breeze  
Singing there beneath my door.  
Yet the plaintive song I welcome  
As a fairy to abscond  
Past and present, while the future  
Prints her kisses on the wind.

## TWO SHADOWS.

BY DUDLEY VAN ZANDT.

When the people of Wolcottville learned that Lewis Carroll, the English widower, who had settled among them five years before, had failed; that the underwear factory which he had established was in the hands of the sheriff, much regret and sympathy were expressed, for the business had been a great boon to the quiet village, and Carroll himself had won many friends by his cordial manner and generous hospitality.

And his daughter, Alma, also received a great deal of sympathy, for she was a lovely, warm hearted girl, scarcely eighteen, and a leading spirit in the social affairs of the village.

A week after the failure it was announced that Fred Hilger, who had recently returned home from the West, where he had been engaged in mining enterprises for the past ten years, had bought the underwear factory and re-established the business, with Carroll as a partner. And it was even said that Alma Carroll, urged by her father, had promised to be Hilger's wife, which rumor proved to be at least partly true, for, not many weeks afterward, they were married in grand style. "No happiness for that couple!" predicted the gossips. "Alma has long entertained in her heart a secret sentimental passion for her father's bookkeeper, Tom Beardsley, the strangely silent and offish Englishman, who came here shortly after the Carrolls, and this passion still lurks there. And then, too, he was seen in her company, in out of the way places, even after her engagement to Fred Hilger. Poor Fred!"

The latter fact afforded no end of rich food for the gossip mongers of Wolcottville to feed upon, and, shortly after the marriage, it reached Hilger's ears. From that moment on he had no peace; the green eyed monster gnawed at his heart; he grew suspicious of his fair bride's every step until, at last—the catastrophe came.

One night, on returning home from a business trip sooner than he was expected, Fred Hilger, taking a short cut to his house through a grove adjoining his garden, stopped suddenly as he was about to open the back gate. There was a light in his wife's room. The window shades were down. On one of the shades appeared two shadows, two silhouettes; one—he could not be mistaken—was that of his wife; the other—that of a man!

A cold chill ran over Hilger. He opened the gate softly, and, falling upon his hands and knees, crept, under cover of the bushes, closer to the house, then lay still and watched—watched with rage in his heart, with burning agony.

Now the shadows stood nearer to each other, the faces came in contact with one another, the arms were clasped around each other's neck, the lips met.

With a half stifled cry Hilger sprang to his feet and made as if to rush forward, when the window shade was raised quickly, and at the same instant the light in the room was turned down low.

Hastily crouching in the bushes again, the watcher heard the window open, as if raised by a cautious hand, then saw, by the starlight, a man step out on the roof of the veranda. The sound of a whispered "Good bye, dear," a suppressed sob, reached his ear, and the next moment the man's form slipped down the lattice work to the ground, and glided along the path toward the back gate.

Hilger, moving swiftly but noiselessly behind the bushes, followed the retreating figure, in whom he recognized Tom Beardsley.

Alma, having turned up the light again, came to the window and looked out into the calm, starry night. Traces of tears might have been seen in her pale and beautiful face, and sighs escaped her heaving bosom as she stood there motionless, as if lost in thought.

All at once a sound like the cry of a human being in distress struck her ear; it seemed to come from the other end of the grove, back of the garden, near the river. She started, and, retreating from the window, sank into a chair, trembling violently.

"What was that?" she murmured, presently.

"What has happened?"

She shuddered, and, rising with an effort, once more approached the window. All was still. She had stood there five minutes, perhaps, when, suddenly, she heard the latch of the garden gate click, and then a quick, heavy step fell upon the gravelled path. Surely, she recognized that step!

She shrank back from the window, with her heart in her mouth, and listened intently. Then she heard the foliage clinging to the lattice work rustle loudly, as if shaken by a climbing body, and soon she saw with terror a man's form loom up over the edge of roof.

"Fred!" she cried, recognizing her husband, who, straddling the window sill, threw himself into the room.

"Yes, Fred!" he said, in a voice choked with passion, while a sneer played about his mouth.

"Fred," he added, "who comes in this way to give you a little surprise?"

"Heaven help me!" she moaned, falling upon her knees and clasping her hands supplicatingly before him. "What have you done, Fred? Your face is bleeding, your clothes are torn and soiled."

"Dare you ask?" he hissed, stepping toward her with raised fist.

"Ah! You would strike me?" she cried, cowering in a heap. "And yet—and yet, I have only done what others would have done in my place—"

"Silence!" he thundered, white with fury, and seizing her wrist with a grip of iron, "or you will tempt me to kill you!"

She uttered a shriek of pain and terror and fell back in a swoon.

A few moments later a half clad maid servant, frightened out of her sleep by the cries of her mistress, burst into the room.

"My wife has suddenly become violently insane, and fainted," explained Hilger, mastering his ter-

He sat down in an armchair.

"How are you?" he asked, drumming on the arms with his fingers.

"Well—only a little tired after my long ride. And yourself? Have you been sick? You don't look well."

He gave her a quick, sharp look.

"Oh, it wasn't much!" he said then, carelessly.

"Why, then, do you look so wretched—so pale and haggard and hollow eyed?" she queried, pressing; and, as no answer followed, she added, in arieved tone: "Not on—my account, I hope?"

He shrugged his shoulders.

"Well, Alma, you must certainly tell yourself that you don't contribute much toward my peace and

stunned, and left the room. His steps soon died away.

And only now the young woman came to herself. As if awaking from a dream she passed her hand over her hair and forehead. Then she seemed to have taken a resolution. She slipped into her cloak, put on her hat, and tied a veil over her face. Whereupon she glided noiselessly out of the room, downstairs, and out of the back door.

Nobody had seen her. When she stood in the garden she drew a deep breath, and with a quick step went along the path toward the grove.

"For heaven's sake, aren't you coming to bed, Mary? It's almost midnight!"

heart, which swelled with sympathy. Descending the steps of the veranda, she hastened through the garden, and came, more running than walking, over the field to the spot where the women had fallen.

She still lay there, with her face to the ground. When she heard Mary's step she began to quiver convulsively.

"Don't! Don't!" she groaned feebly, making a movement with her arms, as if to keep her off.

"Don't touch me!"

Mary stood still.

"I am not touching you," she said gently. "But what are you doing here? Can I help you?"

At the sound of the soft feminine voice the prostrate woman had raised her head. Mary saw a pale, thin face, surrounded by disheveled dark hair, and large, wide open eyes.

"Merciful heaven!" came from her lips. And she already knelt beside the outstretched form. "It's you—Alma! How came you here, and at this late hour?"

"You know me?" stammered the other, looking at her in confusion.

"To be sure I do! I am Mary Frost, your friend."

"Get up. You cannot lie here on the cold ground."

She succeeded in raising the young woman, who held fast to her arm, and did not let go it when she stood on her feet again.

"Why did you leave home?" asked Mary, holding and supporting her.

"I had to go," replied Alma, with a helpless look. "After what he said to me I couldn't remain. And I wanted to die—I wanted to drown myself—but—at the last moment I hadn't the courage!"

"So much the better," said Mary, smiling, and kissing her pale, cold cheek. "You certainly won't get the lacking-courage from me. But there is no sense in standing here in the field. Come with me."

"Where?" asked Alma, shrinking back. "Not to my husband. For God's sake not!"

"No, no; to my house. Will you?"

"Yes," she said, softly.

"Then let us go."

A quarter of an hour later Alma lay snugly in Mary's spare bed.

After the scene with his wife Fred Hilger had left the house, and did not return till the next morning, when he first learned of Alma's disappearance, and at the same time was handed by the servant two letters, one of which had been left there by a boy that morning; the other had been delivered by the postman.

With a vague misgiving he tore open one of the envelopes and read: "Dear Sir: I deem it best to inform you that your wife is safe with me, her friend, Mrs. Mary Frost, Canton Street."

The other letter ran as follows:

"MR. FRED HILGER: The man you tried to murder by attacking him and throwing him into the river by the grove is alive, and is now on his way to a distant land, never to return. His true name is not Tom Beardsley, but John Carroll, and he is the father of your pure wife, Alma, who would never confess it to you, even though her silence meant her ruin, for her unfortunate father is a fugitive from British justice—a murderer! Lewis Carroll, who passes for her father, is her uncle, the murderer's brother. So the shadow of the man you saw on the window shade that fatal night was that of this hunted murderer kissing his own daughter, in taking leave of her forever, that your jealousy toward the fictitious Tom Beardsley might cease. God bless my noble, self-sacrificing daughter, and my curses upon you, sir, if you treat her ill! J. C."

"Alma!"

At the sound of the low voice at her bedside Alma Hilger started out of her light slumber and turned her head. Her husband knelt beside her. He seized her hand.

"Alma!" he repeated, "All is clear to me now. I have a letter from John Carroll—your real father!"

He felt her shudder.

"I—I—" he went on slowly, hesitatingly. "I tried to kill him—you suspected me—in some way he escaped from the river—Alma, what can I do to atone for my cruel jealousy and the misery I have caused you?"

"Love me!" she said, throwing her arms around his neck and bursting into tears.

## ANNA BELMONT

Was born in Toledo, O., and made her first appearance on the stage in the chorus of the Wilbur Opera Company. Her next engagement was with the Barry and Fay Company, and the following season she secured the soubrette role in "Hands Across Sea," which she played for two seasons. During the season of 1891-92 she played principal comedy parts with Sol Smith Russell, after which engagement she met with success in "Imagination" and "The Flag of Truce." During the season of 1892-93 she starred for ten weeks in "A Kentucky Girl," and in the Spring of 1893 she appeared as June, in "Blue Jeans," during the run of that play at the Fourteenth Street Theatre, and afterwards played that role for one season upon the road. She was engaged by Charles Frohman to support John Drew, in "The Butterflies," in which she made a pronounced hit. She remained for some time with Mr. Drew, and won much favorable mention. She is at present playing the role of Clara, in George H. Broadhurst's farce, "What Happened to Jones," at the Manhattan Theatre, this city. Miss Belmont has a pleasing stage presence, much vivacity and considerable magnetism. She has won her place upon the stage by conscientious work, and has proved that she possesses much ability as a comedienne.

## AN EQUIVOCAL SIGN.

"Do you think that will do?" inquired the farmer boy, as he displayed a sign which he had just written, and prepared to tack it up.

"Jehosaphat, no!" exclaimed the old man as he read the placard. "If you stick up that notice sayin' 'Summer Boarders Taken In' it'll scare 'em away. It's the gospel truth, all right enough, but we can't afford to rush the game afore we get a shot at 'em.'"—Chicago Times-Herald.



ANNA BELMONT

rible agitation. "Watch over her while I run for a doctor."

Great was the wonder of the peaceful little village of Wolcottville when it was learned the next morning that Alma Hilger had gone mad during the night and had been carried to Dr. Barlow's sanitarium, which lay ten miles inland, for treatment. Her husband, it was said, was himself almost crazed from shock, and many were the malicious rumors that sprang from the tongues of the gossips.

A month had passed. They had just brought Alma home. The nervous prostration from which she had suffered had wrought a startling change in her once beautiful face, leaving it shrunken and wan.

Fred Hilger did not meet his wife on her return. Indeed, she had not seen him since that fatal night, and he was not at home when she arrived. He came that evening, however, but he did not enter the room she occupied, and, at last, gathering a little courage, she sent for him.

He came.

Alma did not look up from the bed where she reclined, propped up with pillows, but kept her head bowed low, when she heard the door open and shut.

Fred took a few steps toward the bed and then stood still.

"You wanted to see me, Alma?" he asked, finally.

At the sound of his voice she looked up at him.

"Yes," she said, laboriously. "And I thank you for coming."

She seemed to struggle for breath, and placed her hand quickly over her heart. "Good evening, Fred," she added, almost inaudibly.

"Good evening," he repeated, and smiled a little.

"Excuse me for not having had manners enough to greet you when I came in."

Never mind. Please be seated."

happiness, and, after what has happened, we must—"

"Separate?" Her voice trembled so she could hardly speak. "Oh, Fred, if only I could explain—"

He got up quickly and began to walk up and down the floor; then, coming back to the bed, he stood still beside it, and, looking at his wife fixedly, asked slowly:

"What do you mean by that?"

"Tell me—first," she faltered, "what—what became of him? Did you?" Her voice died away in a whisper.

He had grown deadly pale. Now he turned away from the bed and walked with great strides to the window, where he leaned his forehead against a pane, as if to cool his burning temples. He gave no answer.

"Fred, I implore you, don't you know anything about him?" she cried in a woeful tone, wringing her hands.

The same silence as before. But she saw how his hands, his whole body, trembled.

"On my knees I beg you!" And she really sank down before him and held up her clasped hands to him. "What became of him? What do you know about him?"

Now he turned to her. His features were distorted, his eyes glowed at her.

"What I know about this man you know as well as I," he said, in a husky voice. "That you have loved him, and still love him today. More I need not tell you; and that is, indeed, more than enough—at least for me."

He seized her roughly by the arms and pulled her up.

"And one thing I advise you," he added, letting go his hold. "Never speak of him again. I will stand everything, but that I won't stand! Mind that! You may even remain with me, if you like, to avoid scandal. But we can no longer have anything in common. Good night."

He strode by his wife, who stood there as if

Mr. Charles Frost called thus down the stairs to his wife, who stood on the veranda, looking into the garden.

"The night is so very beautiful, I can't tear my self away yet, Charles," she called back from the doorway.

"Star gazing, as usual?" he laughed. "Well, then, good night and much pleasure to you!"

"Sweet dreams, dear!"

"Sweet star visions, dear!"

Mr. Frost turned into his bedroom again, while his better half resumed her former position by the railing of the veranda.

"Why am I so nervous tonight? I suppose I have been thinking too much about my poor friend, Alma Hilger. I must go to her in the morning. There is something very strange in her case. What drove her suddenly insane? Can it be that her father's book keeper, Tom Beardsley, had something to do with it? There was a warm attachment between the two before her hasty marriage. I wonder what has become of him!"

It was still around her, and strangely bright. In the moonlight the trees, meadows, fields, everything looked so different than in the daytime, so ghostlike and mysterious.

"Heavens! What is that?"

She bent over the railing and stared beyond the garden, toward the field.

A person! A woman. She saw it quite plainly in the moonlight. Like a drunken person the woman staggered over the field, apparently struggling toward the garden. Now she stumbled, threw her arms into the air as if seeking a support, and fell with her face to the ground. And so she remained lying, without stirring.

Mary did not reflect long. Who might it be? A drunken woman who had missed the way home? Perhaps some poor creature trying to drown her sorrow in drink. It might be an unfortunate girl in disgrace, in despair, perhaps sick, driven from home.

Mary was a courageous little woman with big



## Theatrical.

The pressure upon our business columns this week necessitates the addition of two extra pages. Our readers should be careful to see that they receive the same from their newsdealers.

### LATEST BY TELEGRAPH.

#### Monday Night's Openings in all the Big Show Towns.

##### GOLDEN GATE GLEANINGS.

**William H. Crane Gives "A Virginia Courtship" Its First Production—The Frawley Co. Returns to the Columbia Theatre.**

(Special Dispatch to The New York Clipper.)  
SAN FRANCISCO, Sept. 21.—At the Baldwin Theatre "A Virginia Courtship," by Eugene Presbury, received its initial production last evening at the good sized audience. The play and star were well received. Annie Irish made a decided success.

MOROSOFF'S GRAND OPERA HOUSE.—"Slaves of Gold" was given last night, to good attendance. The scenic effects are very realistic. The cast has been additionally strengthened by John T. Nicholson and Maurice Stewart, and the play is sure to draw immense houses.

COLUMBIA THEATRE.—The Frawley Co. returned to this house last night and presented "The Wife," Francis Carlyle has been obliged to retire from the company, owing to illness.

ALCAZAR THEATRE.—"The First Born" remains the attraction here, and the S. R. O. sign continues in demand.

TIVOLI OPERA HOUSE.—"The Flying Dutchman" was presented here last night, to a big house.

S. R. O. business is the rule.

OPERA HOUSE.—The Nicholas Sisters, George Evans, El Zobelie, Adrienne Ancion, Pitro, Irene Franklin, the Original Girards and McCarthy and Reynolds are the features of this week's bill.

NOTES.—Elvia Crox Seabrook, who has left for the East, has commenced suit for divorce against her husband. The opening of the Tivoli's comic opera season will be "The Pearl of Pekin."

.....The grand opera season at the California Theatre will be of four weeks' duration, and at least six operas need to be given. The production of "The Flying Dutchman" made it necessary to put in a new mechanical stage at the Tivoli.

....."My Friend from India," De Souche's comedy success, will be the attraction to follow Mr. Crane at the Baldwin Theatre. Madame Selma Kronold has left for Germany to fill her annual engagement at Frankfurt-on-Main.

....."Under the Red Robe" will be given a production at the Baldwin next month. Augustus Thomas arrived here Sept. 18 from the East. Mr. Thomas comes to the coast expressly to look after the production of his latest play, entitled "Don't Tell Her Husband," which is shortly to be given its initial production by the Frawley Co. at the Columbia Theatre.

##### FROM OTHER POINTS.

Many of the Season's New Plays Sharing Public Favor with the Older Attractions—Good Business Reported from Various Points.

(Special Dispatches to The New York Clipper.)  
CHICAGO, Sept. 21.—Clear, cool weather helped business at the beginning of the week. There was only one opening of prominence, that of Ollis Skinner, at the Grand, in his new play, "Prince Rudolph." The piece reminds one of "The Prisoner of Zenda."

.....His general character, Mr. Skinner's work in the title won him frequent applause, and brought him the rest of the company was hardly so satisfactory. Andrew Mack's scenery and baggage car was sidetracked at Pittsburg, and so the opening of "An Irish Gentleman" at McKivier's was necessarily postponed until tonight. Business took a big jump at McKivier's when the arrival of Weber & Fields' Vaudeville Club. The show is the best seen at the house in some time.

....."Under the Red Robe" started out the third week at Hooley's with the usual good house. "Jack and the Beanstalk" was given a good start off on its third week at the Columbia. "Fort Frayne" continued to increase in popularity at opening of its fourth week at the Schiller. The excellent bill at the Chicago Opera House brought first class houses, Felix Morris and company maintaining their success. Hopkins Theatre got its share of the cool weather business. Papina and the other favorites pleasing as much as ever. The Olympic and Haymarket were well filled. So was also the Lincoln, Academy, Alhambra, most of the other houses not designed for summer business.

.....The Bijou hung out the S. R. O. sign at 7:35 Sunday night. The Masonic Temple Garden, with Richard Harlow as a leading card, held its own well.

PHILADELPHIA, Sept. 21.—Cool weather and big houses. That was the story all over the town last night, and the prospects are excellent for a big week. The opening of Keller's second week at the Broad drew a good house. Stuart Robson's revival of "The Heiress" attracted a large audience to the Chestnut Street Opera House. The performance was thoroughly enjoyable. "The Girl from Paris" opened to a packed house at the Chestnut Street Theatre. Louis Mann, Josephine Hall and Clara Lipman made the favorable impressions. The second week of Thomas Seabrook in "Papa Gou" was ushered in by a good house. A well filled house at the Park greeted Robert Downing in the new play, "David La Roque," which attained a considerable measure of success. The Castle Square Opera Co. at the Grand gave a capable presentation of "The Black Hussar," to a completely filled house. "The Last Stroke" crowded the National Theatre. "Jim the Penman" with Edwin Moran in the title, was capably enacted by the Forepaugh Stock Co. yesterday afternoon and evening. The performances attracting large patronage. At the People's Theatre "The Electrician" drew well. The Grand Avenue Theatre was crowded to the doors last night, when Amy Lee made her re-entry in "A Nutmeg for You."

.....The Bijou held large crowds afternoon and evening. Marie Tavy and Gran's Celebrities were applauded by a large house at the Auditorium. "Dimples" Minstrels enjoyed good patronage. The Arch, with the Golden Band of Houdini, the Lyceum, with American Beauties; the Standard, with Zittella's English Frolics; the Trocadero, with the May Howard Extravaganza Co., and the Kensington, with the Wood Sisters, all enjoyed their fair share in the revival of business. The Museum was largely patronized afternoon and evening.

WASHINGTON, Sept. 21.—"The Isle of Champagne" under the management of D. Biers & Co., opened its season last night at the Lafayette Square Opera House, to a well filled and delighted auditorium. Richard Golden made a distinct hit in the role of King Pommeroy, and Katherine Germaine as Priscilla jumped into immediate favor. The opera was magnificently staged, and the cast was strong. A successful week is assured. "The Tarrytown Widow," with Joseph Harp supported by a remarkably fine company, was received with great favor at Rappley's National Theatre. The house was well filled, and the satisfaction manifested was pronounced. The second week of the Castle Square Opera Co. opened at the Columbia Theatre with "Maritana," to a crowded house. David Higgins and a strong company opened at Rappley's Academy of Music in "At Piney Ridge," to a large and thoroughly pleased audience. The play was well received, and the week promises fine results. Elmer E. Vance's "Patent Applied For" had a splendid opening at the Grand Opera House. Standing room was at a premium, and the patrons came away well satisfied. Rice & Barton's Big Gaiety Co. turned people away early at Kernan's Lyceum. The show is more than satisfactory. The Bijou Family Theatre opened its doors yesterday as a continuous performance house, with high class vaudeville and light opera, under the direction of John Greaves. The success was complete from the start, and if the management continues to present the same class of bill, its success is assured.

BOSTON, Sept. 21.—The weather conditions here last evening were simply horrible. A steady and heavy downpour of rain prevailed during the afternoon and evening, and, naturally, deterred hundreds from visiting the various theatres. Hence there was not enlarged gatherings at the various houses, and in any of them could be found plenty of seats unoccupied. The Bostonians opened

a week at the Boston Theatre in their latest success, "The Serenade." The first Boston presentation of "A Wandering Minstrel" was given at the Park Theatre. "The Walking Delegate" was finely acted, acted and staged at the Tremont Theatre. "Chaucery" opened at the Boston Theatre, in "Sweet Innocence." "My Partner" was presented in a most acceptable manner at the Castle Square Theatre. "Fio Irwin," in the title role of John J. McNally's farce comedy, "The Widow Jones," was given a rousing reception by one of the largest and finest audiences of the entire round of houses. "The Indian" was finely presented at the Bowdoin Square Theatre. "One Round of Pleasure" opened in its third week at the Boston Museum. "Maggie Blair" showed reception by one of the largest and finest audiences of the entire round of houses. "The Indian" was finely presented at the Bowdoin Square Theatre. "One Round of Pleasure" opened in its third week at the Boston Museum. "Maggie Blair" showed reception by one of the largest and finest audiences of the entire round of houses. "The Indian" was finely presented at the Bowdoin Square Theatre. "One Round of Pleasure" opened in its third week at the Boston Museum. "Maggie Blair" showed reception by one of the largest and finest audiences of the entire round of houses.

ST. LOUIS, Sept. 21.—John Drew pleased a large audience at the Century last night, presenting "Rosemary." His support was excellent throughout. Thos. W. Keene opened at the Olympic Sunday night, in "Richard III." The audience was large and appreciative, while the production was handsome and the performance smooth. Mrs. Baker and Mr. Hanford shared honors with the star. "La Perichole" opened at the Fourteenth Street Theatre Sunday night, to a good house. Laura Moore, in the title role, was ably supported by Mathilde Cottrill, Milton Aborn and Robert Lunt.

"Frou-Frou" was presented Sunday at the Imperial by the stock, to packed houses. The work was excellent, especially that of Victor Bateman and Lawrence Hanley. "Boccaccio" was sung by the opera stock tuncfully. Bobby Gaylor was the vaudeville feature and delighted all. "Incog," as presented by the stock at Hopkins' Grand, Sunday, proved the renaissance of the company. It cost the immense audience. Gus Williams, and Dixon, Bowers and Dixon were vaudeville features.

.....Sam T. Jack's Tenderloin Company packed the Standard Sunday. "The Bradley Martin Ball," "Seaside Dinner," "Faint Brothers" and Karina were the features of the show. Sam Morris was the whole show at Havlin's Sunday, though his support. "Old Money Bags" delighted an audience that packed the theatre to the doors.

CINCINNATI, Sept. 21.—Isabella Trubhart and company opened the season at Pilsner's last night, to a crowded house. Last night was a repetition of "In Gay New York" amused a large audience at the Grand opening night. Standing room only was displayed at opening performance of "Hogan's Alley," at the Walnut. "The French Doctor" at the People's drew well. "Fazio Romani" played to crowded houses at Robinson's. At the Fountain the Helen Russell company played to large patronage. "Hecate" Avery gave good business Monday. The Boston Lyric Opera Co. opened the season Monday night at Music Hall, presenting "Il Trovatore."

MILWAUKEE, Sept. 21.—At the Pabst Theatre, Sunday evening, Emma Doroska made her American debut in "Der Goldkinder," before a large audience, who applauded to the echo. "Yauvauvau" at West's Minstrels opened to two large houses at the Davidson, Ezra Kendall scoring heavily. "Who is Who," at the Alhambra did a good business. At the Bijou "In Old Kentucky" played to the capacity of the house. Elsie White and company's Extravaganza Co. turned them away at both Sunday performances. The attendance tonight is only fair.

LOUISVILLE, Sept. 21.—The versatile pictures of the Corbett-Fitzsimmons fight opened at Macaulay's theatre yesterday afternoon, to a big house. Last night people here turned away at the McMorris Stock Co. opened yesterday at the Temple Theatre, with "Forget Me Not," drawing two good audiences. The Sunday opening of "The Pulse of New York" at the Avenue was good. A large and appreciative audience was present last night. The Merry Widows Burlesque Co. attracted two crowded houses Sunday and a standing room house last night.

PITTSBURG, Sept. 21.—H. A. Du Souche's three act farce comedy, "My Wife's Husband," was produced at Adams' East Theatre last night for the first time here, under the management of Mart W. Hanley. The first production on any stage took place in London, Eng., Sept. 13, and the first in this country occurred at Bethlehem, Pa. 14. The piece scored an immense success last night, before a very large audience.

KANSAS CITY, Sept. 21.—Blaney's "A Hired Girl" opened at the Grand Sunday matinee, to a big house, and at night had S. R. O. At eight o'clock, "The Girl from Paris" was given a good start off on its third week at the Columbia. "Fort Frayne" continued to increase in popularity at opening of its fourth week at the Schiller. The excellent bill at the Chicago Opera House brought first class houses, Felix Morris and company maintaining their success. Hopkins Theatre got its share of the cool weather business. Papina and the other favorites pleasing as much as ever. The Olympic and Haymarket were well filled. So was also the Lincoln, Academy, Alhambra, most of the other houses not designed for summer business.

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LOUISVILLE, Sept. 21.—The versatile pictures of the Corbett-Fitzsimmons fight opened at Macaulay's theatre yesterday afternoon, to a big house. Last night people here turned away at the McMorris Stock Co. opened yesterday at the Temple Theatre, with "Forget Me Not," drawing two good audiences. The Sunday opening of "The Pulse of New York" at the Avenue was good. A large and appreciative audience was present last night. The Merry Widows Burlesque Co. attracted two crowded houses Sunday and a standing room house last night.

PITTSBURG, Sept. 21.—H. A. Du Souche's three act farce comedy, "My Wife's Husband," was produced at Adams' East Theatre last night for the first time here, under the management of Mart W. Hanley. The first production on any stage took place in London, Eng., Sept. 13, and the first in this country occurred at Bethlehem, Pa. 14. The piece scored an immense success last night, before a very large audience.

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#### All Routes Must Reach Us Not Later Than Monday.

##### DRAMATIC.

Adam's, Maude—Baltimore, Md., Sept. 20-25, N. Y. City 27, indefinite.  
American Theatre—Shenandoah, Ia., Sept. 20-25, Belton 27, Oct. 2.  
Acme Comedy—Cleveland, Tex., Sept. 20-25, Belton 27, Oct. 2.

Arnold Wells—Charlotte, N. C., Sept. 20-25, Wheeling, W. Va., 30, Oct. 2.  
Worth Dr. Trail 24, Cohasset 25, Saratoga 27, Glen Falls 27, Oct. 2.  
"At Piney Ridge"—Washington, D. C., Sept. 20-25, Brook-lyne, N. Y., 27, Oct. 2.

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Barrett's, Juno—Greenwood, Wis., Sept. 20-25, Amery 27, Oct. 2.  
Bittner Theatre—Evanston, Wyo., Sept. 22-25.  
Brady's, R. W. Stock—Toledo, O., Sept. 22-25, Washington, D. C., 27, Oct. 2.

Bates Bros.—Port Chester, N. Y., Sept. 20-25, Nantucket, 27, Oct. 2.  
Bennett Theatre—Leicester, Mass., Sept. 27-Oct. 2.  
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## PENNSYLVANIA.

**Philadelphia.**—There was a slight improvement in business noticeable at the theatres last week. The warm weather continued during the early part of the week, much to the satisfaction of the open air amusement purveyors; but on Friday he promised cool wave arrived to stimulate attendance at the theatres, and the managers are beginning to wear a more pleased expression.

**BROAD STREET THEATRE.**—For this, his second

and last week at this house, magnificent Kellar will introduce a new play, *The Blue Room*, and other features served to ascertain goodly numbers last week, and the engagement so far has doubtless produced a fairly profitable return. The new opening, *Monday, Sept. 27*, Oct. 1, first production here of "Under the Red Roba."

**CHRISTIE STREET OPERA HOUSE**—Squart, Robertson will introduce a new play, *The Blue Room*, and other features served to ascertain goodly numbers last week, and the engagement at this house, in a revival of Bronson Howard's *The Henrietta*. "Three of the characters will be assumed by the original exponents here: Berlie the Lamb, by Robertson; Musgrave, John Wooderson. The excellent impression made by Thomas A. Wise last week at the

in his performance this week of *Wm. Cranford*, last part, Nicolas Van Alstyne, in "The Henrietta." Old play, the business was fairly good, and "The Juckling" was given a splendid reception. The "Juckling" is a very good story, the quaint characters which it contains have for the development of the plot. Lillian Russell, Della Fox and Jefferson de Angelis, in "The Wedding Dress." **CHERRY STREET THEATRE**—*The Girl from Paris*! is booked for a run at this house, beginning Monday, 20. After having played for two weeks, to fair business, "The Widow" closed its engagement Saturday night.

**WALNUT STREET THEATRE**—This week brings to a close the fortnight's engagement of Thomas G. Seal, in *The Girl from Paris*. The "Girl" has done very well, week of this attraction drew fairly good attendance. Monday, 21 and week, "The Whirl of the Town." "The Whirl" is a very good story, the characters which it contains have for the development of the plot. Lillian Russell, Della Fox and Jefferson de Angelis, in "The Wedding Dress." **CHERRY STREET THEATRE**—*The Girl from Paris*! is booked for a run at this house, beginning Monday, 20. After having played for two weeks, to fair business, "The Widow" closed its engagement Saturday night.

**PARK THEATRE**—A new neighborhood theatre has been opened at 1105 Broadway, just east of the Grand Central station. The theatre is a small, intimate place, with a stage that is just large enough to hold a few actors. The first evening of the current week, by Robert Down. ing and Co. The repertory for the rest of the week is as follows: Wednesday, "Othello"; Thursday matinee, "In. gonar"; Thursday evening and following performances, "The Gladiator"; "Captain Impudence," which was the attraction last week proved to be an interesting play. well de. v. e. o. d. in plot, and it was well played by Edwin Milton Roys. and company, to fair sized audiences. Next week, H. A. Du Souchet's new comedy, "My Wife's Step

"GRAND OPERA HOUSE"—The "Blacky Hussies" is the opera which will be the first of a series of members of the "Café Opera Co. this week. The usual careful, well rounded production, which is a distinguishing mark of this organization, was given "Dorothy" last week, and appreciation of its excellence was shown by well filled houses. At the Wednesday matinee last week each lady purchasing a seat was given one for a child under ten years of age. It will be the same this Wednesday. "Rigoletto" will be sung next week, with Signor

Del Puente, Thomas Persse, Wm. Wolf, Edith Mason, Leslie Macnichol and Richard Karl in the cast.

**NATIONAL THEATRE**—Jacob, Little's Co., headed by Frederick Hodge, in "The Great Stock" is the country week's attraction in this house. "Fallen Among Thieves" proved to be an absorbing melodrama, and kept the attention of good sized audiences last week. Next week, "The Great Train Robbery," Oct. 4, "Sinbad."

**FOREPAUGH'S THEATRE**—During this week the Forepaugh Stock "co" will devote their efforts to "Jim the Penman" Last week "Oliver Twist" was well staged.

The cast, headed by four of the former favorites at this house, was strong and the accessories good. Each performance attracted a well-filled house. Next week, the stock, in "Davey Crockett."

THEATRE—The current attraction this house has Chas. B. Blaney's "The Electrician." The performances of "At Piney Ridge" last week met with fairly good patronage. Next week Hoyt's "A Contented Woman." Oct. 4 "The Privateer."

GIRARD AVENUE THEATRE—The play for production this week by the stock company of this house is "A Nut-

meg Match," in which Amy Lee, as Cinder, makes her first appearance this season. Edwin Middleton begins his seventh season at this house as Brick, the same character he played. George Holland supported the stock company in *The French of Sardou*, an adaptation from the play by the French of Sardou. The adaptation was made by Mr. Holland and is a good acting comedy. The characters are well developed and the amusing situations made there in most of. George Holland, John McCardle, Frank Hatchcock and the others did commendable work, and Valerie Berge displayed her capabilities in an emotional role.

**THE BLOOD**—Prosperity continues to perch on the banner of this house, which enjoyed large patronage last week. The biograph continues a regular feature, and the play, "The Captains," is being given by the company of Lillian Burkhart, assisted by Franklin Hill, in "Tomorrow at Twelve." Albert L. Guille, Servais Leroy, the Clover Trio, Quigley Brothers, Dudley Prescott, Matthews and Harris, Deaves' Marionettes, the Three Graces, Walter Talbot Flakowsky, the Three Nudists and Wills and Barron. For next week R. J. Jose's Quar-

THE AUDITORIUM.—Gran's Celebrities, headed by Marie Wynn, and including the Four Chahans, the Donovans, Tavi J. Mills, Estus Stern, Kine and Gotthold, and Fred Noble, will give the present week's entertainment at this house. Good audience attendance and they enjoyed the performances of "A Boy Wanted" last week. Next week's house bill, headed by Johnstone Bennett and S. Miller Kent.

ARCH STREET THEATRE.—"The Golden Ball of Honolulu," which spent last week at an uptown house, plays

the current week at this house. "In Greater New York," the attracted fair attendance last week. The policy of the fair house will be changed shortly, when regular dramatics and combinations will be booked.

ELEMENTS THREE OPERA HOUSE.—The attendance at the opera house of Belmont's Minstrel show last week, and the attendance of Belmont's Minstrel show last week. The same burlesques are continued this week.

LYCEUM THEATRE.—Bryant & Watson's American Minstrel show last week. The same burlesques are continued this week.

BEATIES move from Manager Jernon's down to the street.

STANDARD TIME—Titella's English Frolics began the current attraction at this house. The company has been successful in making the past week a profitable one. Next week the Rentz-Sutley Burlesque Co.

**4, RENTZ-SANTLEY** Burlesque 'em; Oct. 11, Gus Hill's New York Stars; Oct. 18, Isham's O'otoons.

**THE TROCADERO**—The patrons of this house will be supplied with entertainment during the current week by the May Howard Extravaganza Co. Harry Morris and the Twenty Century Maids provided excellent fare last week. The show was well attended. Next week, Fred Rider's "Moulin Rouge."

**KENSINGTON THEATRE**—The present week's attraction at this house is the Wood Sisters' Big Burlesque Co. "The Golden Bell of Honolulu" had fair attendance last week.

week. This was the company's opening week, and an entertaining bill was provided, including an olio and the comic opera, 'The Golden Ball of Honolulu.' Next week, Zittella's English Frolics; Oct. 4, Lower & Frances' Burlesque Co.

**NINTH AND ARCH MUSEUM**—This house continues to do a steady and profitable business, and last week was up to the mark. The bill was: 'The Circus of the Circus hall last week were: Princess Flo's Gypsy Camp, the Zarros, with electrical illusions; Rattlesnake Jack, Marion Ella, some sculptruss; Westworth, contortionist, and Mlle. Alexis.

Albino songstress. The theatre has the cinegraph Pickert and Whippier. Lew Baker, Mitchell and Marrorotto Tommy Hayes, the Chicks, Bonnie Goodwin, and Ryaya and Ryan. The giant, Lewis Wilkins, has been secured for next week.

WILLOW GROVE PARK—This park closed for the season Sunday, 19. Damrosch and the New York Symphony Orchestra giving their last concert on the closing night. On Saturday afternoon the Penn. Widens held a Fall meet on the bicycle track. In the evening there was another display of Pains fireworks and on Friday

night, which was the last special Wagner night. Walter Damrosch was presented with a laurel wreath by his visitors to the park, and he acknowledged the gift in neat speech. So it is seen the season was brought to close in a successful manner, the attendance being large throughout the week.

WASHINGTON PARK.—The patronage of this park is strong, the Volunteer Firemen's reunion and the attractive features provided, tending to keep things going large. For this week the electric fountain and fireworks were not given, but the next week's program is very attractive. Next night are announced.

**WOODSIDE PARK**—The Carleton Opera Co. is now in its third week at this park, presenting "The Mascot" every evening. The attendance was good last week. Captain Boyton's Water Circus is still one of the features.

**NORRIS**.—Charles Mehler, who owned the Palm Garden on Girard Avenue, below Seventh Street, and who was member of the company which built the Girard Avenue Theatre on the same site, died Monday of last week in his home here, aged sixty-nine years. .... George B. Taylor, a well-known musician, died at his home here Tuesday of last week, aged seventy-one years.

with the scenic railway at Willow Grove all Summer has returned to his old post on the door at the Nations ..... The Barnum & Bailey Circus exhibits here in the city of Oct. 4..... Bob Sheppard, the old time minstrel, is very seriously ill at the Philadelphia Hospital..... A portrait bust of Wm. H. Crane, the comedian presented to Fred Zimmerman, was placed in the lobby of the Chesnut Street Opera House last week..... The steamer Republic makes four more trips to Cape May this week before closing the season..... It is reported here that Elv

Thomas Q Seabrooke, who is returning from Australia, will be playing the piano at the concert at the Walnut Street Theatre. A concert will be given on Sunday evening at Devon Inn, for the benefit of the Hospital of the Good Shepherd, when Agnes Thompson and James Fitch Thompson will be the vocalists at Edna Allen Little pianist ..... Geo Abbey has resumed his position as advertising agent of the Park Theatre, having spent the Summer with the steamer Republic ..... Tom McDonough, the well known manager, expects to locate here permanently and devote his time

**Pittsburg.**—A continuance of the intense heat and a sufficient state of shows to take off the "ragged edge" of our people's appetite for them caused a drop in business last week.

**DUCESNE THEATRE.**—Mr. and Mrs. Edwin Mills Royce, in "Captain Impudence," this week, for the first time here. "Pinnigan's Courtship" closed a most successful engagement last week.

ALVIN THEATRE.—"The Good Mr. He" this week, for the first time here. Robert Downing closed a most successful engagement in He was called before the curtain at the end of every act in which he appeared during the entire week, and established himself as a firm favorite.







## NEW YORK CITY

**Last Week's Events.**—Warm weather during the past week again did considerable damage to theatrical business. Three plays new to this city were presented, but none of them made a very deep impression, although they were all favorably received. The uncomfortable weather should not alone be held responsible for the comparatively light attendance all along the line, for this result is partly due to lack of interest in the new productions. Almost all of the promised early fall novelties have now been presented, and among them there is not one that has achieved, or that is likely to achieve, conspicuous success. Many of the current plays have merited and received commendation, and one or two of the new farces give promise of enduring for a run, but a comparison of this season's offerings with those which won success during the past two seasons will afford good reason for the lack of popular interest in the entertainments provided. Without having the opportunity to compare box office statements, there was a general feeling of expressing the belief that two of last season's plays now enjoying a revival here, are respectively winning a better financial harvest than any of their new competitors. The continued attractions for the week ending Sept. 22 were: "Secret Service," at the Empire; "In Town," at the Knickerbocker; "The Girl from Paris" at the Herald Square; "What Happened to Jones" at the Manhattan; "Change Alley" at the Lyceum; "A Bachelor's Honeymoon" at Hoyt's; "Nature" at the Academy of Music; "Shall We Forgive Her?" at the Knickerbocker; "A Southern Romance" at the Fifth Avenue; "Roland Reed at the Blot," "The Circus Girl" at Daly's; the stock company at the Murray Hill; and "The Whirl of the Town" at the Casino. The one last named closing upon that date. The one week stands closing Sept. 18 were: "The Great Train Robbery" at the People's; "At Gay Coney Island" at the Grand Opera House; "The Captain of the Nonsuch" at the Star; "Human Hearts" at the Third Avenue; "The Mystery of Mr. Bugle" at the Harlem Opera House; "Straight from the Heart" at the Columbia; and "Black Patti's Troubadours" at the Metropolitan. Variety entertainment was furnished at TONY PASTOR'S, the UNION SQUARE THEATRE, and the PROCTOR'S, WEISS & FIELDS, OLYMPIA, PROCTOR'S PLEASURE PALACE, the LONDON, the OLYMPIA, the ICE PALACE, the CENTRAL OPERA HOUSE, the ST. NICHOLAS, and MINER'S BOWERY AND EIGHTH AVENUE. Performances in Harlem were given at the THIAI and the WINSTON. The season at WALLACK'S began Sept. 15, with the first metropolitan presentation of "A Coat of Many Colors," an original comedy, in four acts, by Madeline Lucette Ryley, in which Herbert Kealey and Edie Shaw appeared as the stars, supported by an excellent company. The play met with considerable favor, but the consensus of opinion was that the work would add nothing to the established fame of the authors. At the GARRICK THEATRE, on Sept. 20, "The Whirl of the Town" was presented for the first time in this city. Charles H. Hoyt's latest farce, "A Stranger in New York," it scored a success, but will probably not rank in public estimation among the best works of its gifted author, who in his "Trip to Chinatown" fixed a standard by which his works have since been measured. The play was presented at the STAR THEATRE, on Sept. 13, a very entertaining three act farce, entitled "The Captain of the Nonsuch," adapted by Col. James Foster Milliken from Leon Hennequin's "La Flamboyante," and which has won favor out of town, but had not previously been seen in this city, where unfortunately it was booked for a stay of one week only, for it showed sufficient merit to warrant a longer engagement.

**MINER'S BOWERY THEATRE.**—After ten days rehearsal, and a full dress exhibition held last Sunday evening, Louis Robie's "The Knickerbockers" were presented to public view on Monday, Sept. 20, to large and appreciative audiences, at afternoon and evening performances. The first part, "A Night with the Knickerbockers," is a combination of effects pleasing to the eye and ear, and good, wholesome comedy. The scenery, showing a gorgeous interior of Charles Knickerbocker's summer mansion, with a moonlight view of the Sound over the cliffs, is very handsome. The incidental numbers include some novel ideas. First are "The Knickerbocker's" by the Knickerbockers, La Rue and Edie Ray, handsomely costumed, then "The Belle of Beauty Row," Edna Aug's entrance song, rendered with proper chic; Margaret Rosa, in "And This is My Home," a catchy song; Charles Burke and John Willis in a burlesque parody, which made a hit; Edna Aug and John Willis, in "The Five Most Parisiennes," who depicted themselves with surprising decorum; Emma Krause in operatic selections which pleased the house from top to bottom; the trio from "Atilla," by Misses Krause and Edna Aug, and M. S. Whalen, to wit, a German version of "High Burn Lady," by the Misses Alene, La Rue, and Renee, with good German accent and movements. Then came the "Knickerbocker Gavotte." Eight figures stepped from the front of the stage, and in a twinkling, as if by magic, a series of dreamy steps very prettily arranged. The costumes for this number form a magnificent display of color. A rousing medley concluded the first part as to individual work, nothing but praise can be given to the Knickerbockers. Edna Aug, who has provided two Helens, Cohen and Rosenbaum. Charles H. Burke is responsible for Cohen, and the original manner and make-up employed by him proved an immediate hit, and made his character a favorite. He was well seconded by John B. Willis as Rosenbaum, who in Jew forms a marked contrast, but was good comedy. M. S. Whalen played the straight, Cholly Knickerbocker, and sang well in the trio. John F. Burke answered as Hair, and Ben, the ivory-tusked "clerk," who is made to bear the brunt of several good jokes. Edna Aug was Madame Calves, and Emma Krause sang in the capacity of Madame Malbo, and gained repeated encores. "Edie" Willis appeared as a society page and rendered a pretty burlesque. The comedy element, as furnished by the above mentioned comedians, was well worked up, and left nothing to wish for, some new material being introduced with judicious effect. The olio is a long run from top to bottom, being opened by Margaret Rosa, the description of which has been given in our issue of Sept. 18. She was encor'd. John B. Willis, the well known comedian assisted by his clever daughter, Estelle, furnished an attractive character sketch, with good singing; Alene and La Rue opened with a catchy song, and in the course of their act performed some lively acrobatic movements in a unique manner. Edna Aug made her imitation of Anna Held sufficiently French to please, and her comical and melodramatic closing had earned her the cooperation of the entire audience. John and Charles Burke presented "Off to the Klondyke," a conversational sketch, in which they introduced some quaint repartee and comedy. M. S. Whalen followed in a series of burlesque songs, including a song, which was well received, and concluded with an extemporaneous song, which brought down the house. "Wise Mike," the afterpiece, gives short glimpses of a number of characters, headed by the Knickerbocker, as the two Irish, and a man in a tuxedo, the donkey, also has a funny scene written in it for himself. The adventures of the two Hermans with "Ukon-Yank," played by John B. Willis; Count Yerebance, by M. S. Whalen; Mike Stopper, by Charles Smith; Scupper, by Edna Aug; Scupper Bill, by Margaret Rosa, who heads the baseball team; Annie Bellor, by Emma Aug, and Mr. Wilkinson's Widow, by Emma Krause, are very lively. The baseball game in which a football is employed, caused much laughter. Enough energy to satisfy is introduced in the burlesque, and a rousing finale wound up affairs for the evening. Edie Ray, Ada Ray, Viola Thorndike, Marion Leigh, May Tyndale, Loe St. Claire, Clara Gladney and Nettie Rose sang in the choros. Frank Dupree is business manager of the Knickerbockers; A. Pfeil, musical director; John F. Burke, stage manager, and Charles H. Smith, machinist. Next week, he Ruse his English Folio Co.

**EMPIRE THEATRE.**—"Secret Service" began on Sept. 20 the fourth and last week of its run. Its success during this revival indicates that it might profitably remain here throughout the season, but other plans for this play and for the house forbid its longer stay. Sara Pary replaced Blanche Valen in the role of Edith Varney, and Walter Thomas now plays Wilfred Varney in place of Henry Woodruff. Miss Walsh supporting Sol Smith Russell and Mr. Woodruff will resume his collegiate studies. Miss Adams follows 21, in J. M. Barrie's "The Little Minister," making their first metropolitan appearance as a star.

**ACADEMY OF MUSIC.**—"Nature" entered on Sept. 20 upon the fifth week of its run. The work of improvement goes steadily on, and many needed changes have been made. It is an improvement of splendor, and in this respect it will doubtless be long ere we look upon its like again. Lida McMullen assumed the title role 20. The Borani Brothers were new specialists upon the same date.

**GARDEN THEATRE.**—This house opened Sept. 20 for the reception of Sol Smith Russell, who began a lengthy engagement, presenting as his first offering "A Bachelor's Romance," a comedy, in four acts, by Martha Morton. This play, while new to this city, has proved successful in the hands of Mr. Russell upon the road, having had its first production at the Grand Opera House, Wilkesbarre, Pa., Sept. 17, 1896. Its story has already appeared in our columns, and for the present purpose it will be sufficient to say that it treats of the love of a literary man, a bachelor recluse of middle age, for his ward, who has grown from childhood to early womanhood practically unknown to him, and who finally comes into his life like a ray of sunshine, warming his heart into love, pure, self-sacrificing, seemingly hopeless, but finally triumphant. The story is simple, tender and idyllic, and although the dramatic weaving is not without flaws, the work is deserving of commendation. It furnishes Mr. Russell with a role very similar to those in which he has won success in the past, and which no severe task upon his power of expression. Mr. Russell is an unique figure upon the stage. His personality, which is never obscured, is pleasing, his bearing is dignified, his voice sympathetic, his manner tender, genial and winning. His acting is of the highest quality and captivating, and of the sort that is closely allied to pathos. His methods, however, are so simple and natural, and his range of expression so limited, that his performance lacks variety and becomes monotonous in the hands of that exaggeration of drawing which we hold to be as necessary for stage characterization as is the grease paint that is needed to counteract the foot-light pallor. He has never been a popular player in this city, a fact which has been evidenced by his considerable, judging by his splendid reference hereto in the two foot-light speeches which he made on this occasion. It would be well to discontinue the making of first night speeches, and had he been given the opportunity he would not have marred his presentation by remarks that severely taxed the courtesy of a very kindly disposed and exceedingly good natured audience. In arranging, as he did, the New York public for their previous lack of appreciation of his efforts he overlooked the fact that possibly the fault had been his own, and that he had not heretofore sufficiently considered their wants, nor striven to meet their requirements. He should further consider that for the measure of approval of which he is at present the recipient he is largely indebted to Charles Frohman, who, for this engagement, has given him a supporting company capable of contributing a considerable share of the entertainment. We remember that some one has called him a "shopkeeper," and we are given even in that capacity he may claim, that he knows how to display his wares in attractive fashion, and in this knowledge has Mr. Russell been lacking. He has heretofore come here with road companies, and the manager has been without standing in this community, and without the ability to acquire it, and metropolitan audiences have frowned upon his efforts to give the whole show himself, and refused to admit the fact that his success was largely due to the work of Fannie Addison Pitt, Margaret Robinson, Blanche Walsh, Sydney Booth, William Sampson, and, in fact, of every member of the company, according to the opportunities afforded by the authors. If we have misjudged Mr. Russell's powers, we have judged him only on his first night, and his endeavor, and as he will during this engagement make more ambitious efforts, we will cheerfully change our rating should he then prove that he deserves a longer one. In the second part, "The Whirl of the Town," which is a charming entertainment. The cast: David Holmes, Sol Smith Russell; Gerald Holmes, Orrin Johnson; Martin Beggs, William Sampson; Mr. Savage, William Seymour; Harold Reynolds, Sydney Booth; Mr. Mulvaney, Fred May; Geo. Cooke; Sylvia, Annie Russell; Helen Le Grand, Blanche Walsh; Harriet Leicester, Margaret Robinson; Miss Clementina, Fanny Addison Pitt. The house is still under the management of Charles Frohman.

**THIRD AVENUE THEATRE.**—"Northern Lights," Hawkins & Barbour's romantic play, is the attraction this week, opening to a good house Monday evening, Sept. 20. This drama, which enjoyed a run at a local house last season, contains many interesting episodes, which were well worked by the competent cast, and thoroughly enjoyed by the audience. Robert Biederick was John Swiftwind, the advanced Indian, and Robert Neil appeared as Sidney Sherwood, the unscrupulous surgeon. Lillian Brainerd, as Helen Dare; Ethlyn Palmer, as Florence Sherwood, and Nellie Callahan, as the Little Major, also shared the honors, the remainder of the cast being as follows: Col. Gray, D. J. Bennett; Wallace Gray, Fred May; George Horton, Mart E. Hersey; Charles Sherwood, W. S. Gill; Hon. Hugo Dare, Frank Allen; Elliot Harrington Higgs, Arthur Buchanan; General Crook, J. H. Felt; Corporal, Wm. Howard; Lieut. V. E. Barrow, Capt. E. Strang; Ben Roberts; Iron Nation, Wallace Holmes; Menotewa, Arthur Townes; Starlight, Maureen Allen, and Fred J. Jones, H. E. Martin, Barrett Lawrence, M. E. Mann, A. K. Adams and Richard Wood. E. E. Zimmerman is representative for the "Chief of War," J. Fielding, general agent; J. H. Ferris acting manager; Mart E. Hersey, stage manager; Theo. Munnell, master mechanic; W. B. Evans, properties. Next week, "Two Little Vagabonds."

**LONDON THEATRE.**—Barrett's Burlesquists, who were billed to produce "The Gaudle" this week, failed to appear Monday morning, Sept. 20, an injunction having been secured by Octavius Ploce, preventing the presentation of the piece. The manager, the original comedian, and Manager Donaldson were forced to get lively to secure a house show. A presentable bill was arranged in time for the afternoon performance, the turns being announced from the stage at the matinee and evening performances. The program included Baldwin and his, in a novel acrobatic act; Joe Welch, the Hebrew rag time singer; Thomson and Carter, sketchists; Mae Rine, Gordon and Scanlon, Carroll and Hines, Fouts and Hone Brothers, Charles Lawlor, and John and Nellie Hines. Next week, Mike and the Merry Monarchs.

**PEOPLE'S THEATRE.**—Kale Emmett opened at this house Monday evening, Sept. 20, to a filled house, for the first New York engagement in several years. She was favorably remembered, and the local scene, in which she was the dominant character, as Willie Rufus, was vigorously applauded. In her support Miss Emmett has Harry West, who furnished a good German character as Hans Schindler-Kopf, and an able cast, which includes Francis Campbell, Joseph Rawley, Frederick Roberts, Roy Flayder, David Needham, Charles Delano, Charles Hubert, Barney Clair, Jennie Engel, Fanny Bruce, Elsie Eastman and Little Josephine. Herbert Sackett is manager; Edna Aug, Harry Lawrence, business manager; Frederick Roberts, stage manager. Next week, "McDonald's Row of Flats."

**LYCEUM THEATRE.**—"E. H. Sothorn," in "Change Alley," is now in the third week of his engagement. He is a very good actor, and the program is such that he will give an interesting performance in whatever role he may appear. This he is certainly doing in his present play, the staging of which adds much to its attractiveness.

**GARRICK THEATRE.**—"Straight from the Heart," Chas. H. Hoyt's latest work, is now in the second week of its metropolitan run. Owing to a too liberal supply of forces of late, we are not hungering for that form of entertainment, but Mr. Hoyt's works are unique, and this, like his other plays, is worthy of a hearing.

**KNICKERBOCKER THEATRE.**—"George Edwards" London Gayty O'Brien, in "In Town," is now in its third week at this house. Its clever comedians, pretty girls, fetching costumes and merry songs have won for it many admirers.

**WALLACK'S.**—"A Coat of Many Colors" entered on Sept. 20 upon its second week. The warm weather of the past week was a sufficient cause for unsatisfactory attendance, and the work of the drawing power of the play is still to come.

**HERALD SQUARE THEATRE.**—"The Girl from Paris" entered on Sept. 20 upon the fourth and last week of its renewed run. It is still drawing well, and in spite of the fact that the playing and dancing have been made more of the newly competing attractions. The original company is now upon the road and an entirely new company appeared here 20, with Georgia Caine in the role of Julie Bon-Bon. "The French Maid" follows 21.

**KIRTH'S UNION SQUARE THEATRE.**—Resident Manager Fynes this week combats the wealth of competition with which he has to do constant battle with a bill of splendid working order, in which a healthy amount of contrast is paraded. Henry E. Dixey is retained for his second and finishing week, and the American biograph on Sept. 20 began its thirty-sixth week, otherwise the bill is completely changed. The Russell Brothers cheered the hearts of their line of staunch old time friends by putting up a nearly new act, in which they scored their accustomed hit. Carr and Jordan gave their melodious operatic sketch to an abundance of appreciation, and Charles T. Aldrich made the most notable hit that has been scored in this house for months; his juggling, burlesques kept the audience in roars of merriment. Gilbert and Goldie were rewarded for their witticisms by much laughter, and Lew Hawkins found no room for complaint when he figured up the volume of his portion of the applause. F. W. Dur Hill and Miss Whitaker scored well in their musical act, and specialties by Nellie Bart, Mazotta, Ford and Javerey, J. Stuart Blackton, Herr Grais' donkey and balloon, Whalen and Quinn, and Francioa featured the bill. The house was well filled. Such crowds as applied for admission on the opening night have not been surpassed in months at this house, where the crush is invariably great. The standing room was early put to its trial, and thereafter enough applicants were turned away to have again filled the house.

**BROADWAY THEATRE.**—Francis Wilson revived Harry B. Smith's and Ludwig Engländer's excellent comic opera, "Half a King," in the presence of an audience that completely filled this theatre, on Sept. 20. The excellence of the attendance upon this revival would seem to indicate that the piece has lost nothing of its former potency, and the fervor with which the principals of the company were received, and the encores which were accorded the musical numbers, are seldom excelled, and only Francis Wilson was compelled to respond to numerous calls for a speech, and in characteristic lightness of manner he answered these demands, and thought out his entire performance the heartiest, playful. He was certainly not one whit less agile and droll than he has been in the past, and the songs allotted him were rendered inimitable style and were encored repeatedly. Lulu Glaser sang as sweetly and acted as daintily as the delicate, and appeared more mature than when last seen here. She fully shared with Mr. Wilson the honors of the evening. J. C. Miron's singing was most enjoyable, and his handling of the role of the Duke de Chateau Margaux was a perfect success. A new comedy, "The Duke de Chateau Margaux," was acquired by the company, and Peter Lang proved worthy of mention. The chorus was exceedingly well drilled, and the singing of the concerted numbers was more than ordinary. The scenery was improved in consequence. The cast: Tischeppa, Francis Wilson; Mistigris, Peter Lang; Duke de la Roche-Trameau, John Brand; Lulu Glaser, Lulu Glaser; Miron, J. C. Miron; Honore, Clinton Edger; Benoit, Edward P. Temple; Jean de Loup, Chas. H. Bowers; Gilette, William Laverty; Casin Chaille, Samuel Chadwick; Officer, Jos. T. Chaille; Pierrette, Lulu Glaser; Lucinde, Lulu Glaser; "The Duke de Chateau Margaux," Stella, Della Niven; Duchess, Della Niven.

**PROCTOR'S PLEASURE PALACE.**—The good attendance continues at this house, and the entertainment offered by the management fully warrants such a result. For week of Sept. 20 Sam Devere's Own Co., including a number of popular performers, furnished the bill. Sam Devere himself headed the list of entertainers, and, judged by the reception accorded him, he gave excellent satisfaction. Hines and Remington, in their coster impersonations, were great favorites, and Leonard and Bernard gave a very meritorious Irish comic sketch. Johnson and Bean, a comedy of the colored comedians, added to their popularity, and Pearl Haight, comedienne, was pleasing. Weston and Beasley, a comedy duo, were well liked, and Kathryn Rowe Palmer soon danced herself into favor. The Gilsandinos, musical comedians, gave good satisfaction. Brown and Langdon, in a comedy sketch, pleased, and Edna Rentz, on the wire, won applause for her work. Mignon Gilbert, in songs and dances, was a favorite. "The Peep-o'-Day Club," a farce, was given by the company and proved to be amusing. During the farce Mildred Howard de Grey introduced her barefoot dance.

**KOSTER & BIAL'S.**—The opening of the Fall season, announced for Sept. 20, was postponed for a week, but the bill presented for the current week was well liked. Wood and Sheppard, in their musical comedy act, were prominent features of the programme, and were prime favorites. The Sankey Brothers, contortionists, won much applause for their work. The Dunbar Sisters, in songs and dances, were popular, and the Herbert Brothers, acrobats, received hearty plaudits for their work. The "City of Dreadful Night" was recalled many times, and Emma Corbely soon juggled herself into favor. Reno and Richards, grotesque acrobats, fully deserved the recognition accorded them. Rice and Elmer, bar performers, were well liked, and their act, "The City of Dreadful Night," was a favorite. Cleo de Merode, Paola del Monte, Lina Panzer, de Koch Troupe, Griffiths Brothers and Mlle. Romello, are included in the bill announced for Sept. 27.

**WEBER & FIELDS' MUSIC HALL.**—"The Glad Hand" began Sept. 20 its fourth week, before a full house. Since the opening night the burlesque has been improved and brightened and each performance adds to its popularity. Messrs. Dalley, Ross, Kelley, Bernard, and Weber & Fields, and the Misses Fenton, Swain, Allen, Bailey, and the Beaumont Sisters continue to contribute to the success of the work. The olio for the current week included Caron and Herbert, those exceptionally clever comedy acrobats. As usual, their work on the opening night was a feature of the performance, and the loud and continued applause gave evidence that the audience fully appreciated their efforts. Alburts and Bartram, the two college boys, were accorded a well earned and hearty reception for their club swinging act. Marie Loftus was a hold over favorite and rendered several new songs.

**PROCTOR'S THEATRE.**—The cool weather of Sept. 20 drew many amusement seekers to this cozy resort, and the good programme presented found favor with the patrons. Patrice was one of the leading features, and with the assistance of Roy Fairchild and James F. Whitbeck, she presented, in her own winsome way, a little sketch by Alf Hampton, entitled "A New Year's Dream." Patrice is an old favorite in this city, and the reception given her was most flattering. Laura Biggar and Harry West, assisted by Lillian St. Clair, appeared in their comedy sketch, "She Would Be an Actress," and, of course, gave a highly pleasing performance. Loney Haskell, comedian, kept his audience in a merry mood. In a four act farce, "The Monkeys and the Farmers," they were amusing. Others who made successful bids for public favor were: Fred W. Stevens and Lida Clark, in illustrated songs; Clements Sisters, duettists; Tom Flynn, Irish comedian; the three Manglers, acrobats; Frank J. Shea, banjoist; Reese Brothers, acrobats and gun spinners; Ada de Marr, serio comic singer; Mudge and Morton, musical act; Millard and Alexander, vocalists, and Klein and Clifton, comedy acrobats.

**HUBER'S PALACE MUSICUM.**—Manager Anderson is again to the front with good amusement at this house, the bill for Sept. 20-25 being chock up to the high standard of excellence which he constantly maintains. James Hooper, a swimmer; the Tyrolean Village, the Dexters, mind readers; Harry Schlam, a musician, and Bert Thompson, a tattooed man, with a tattooed dog, constitute the curio features. In the theatre are Glenn and West, a burlesque act; and the comedy duo, the Metropolitan Trio, Harry Tooley, Harry Birch, George Taylor, Walter Hyde, the Burnelles, jugglers, and the Queen's Jubilee pictures.

**HOYT'S THEATRE.**—"A Bachelor's Honeymoon" started on Sept. 20 upon the third week of its run. It is one of the most entertaining of this season's crop of farces, and gives promise of a creditable run.

**MURRAY HILL THEATRE.**—No change of bill will be made here this week, owing to the favor with which "Leah, the Forsaken," has been received. The revival of this drama has been very creditable, both as to mounting and interpretation, and Nance O'Neill's acting in the titular role has elicited general praise.

**TONY PASTOR'S THEATRE.**—Edward Harrigan and company, in his farce "Sergeant Hickey," is the feature of the bill this week, an overflowing house being on hand Monday, Sept. 20, to welcome him to a neighborhood where he is universally admired. Long before seven o'clock the seats were sold, and from that time on patrons accepted standing room or turned away unamused. The crush can be imagined. Harrigan, cool weather, the popularity of the house, and the presence of a strong bill throughout was the combination which caused the rush. George Felix, assisted by a new Cain, proved as great a favorite as before, and Lizzie B. Raymond daintily chirped her way to the hearts of all. She is an old favorite here, and her style of work, backed by her abundant talent, put the audience in motion from the start. The Silvers, song illustrators of the first rank, joined in a duet with Billy Carter, Pearl McIntyre, Murray and Alden, and McIntyre and Rice had a strong following of admirers. Williams and Adams, with their refined comedy act, kept the house in an uproar during their time upon the stage, scoring a decided hit, and the various characters makes one think that he is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics. The author has also made the passions play a strong part in his little work, and the child or the adult is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics. The author has also made the passions play a strong part in his little work, and the child or the adult is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics.

**OLYMPIA MUSIC HALL.**—"The Cat and the Cherub," a Chinese play, in one act, dramatized by Chester Bailey Fernald, from one of his short stories, was given its initial production Sept. 20 in this house. The production marked a new era in the dramatic history of this city, as it was the first time that the Chinese have been treated seriously in a stage production given here in the English language. The author, Mr. Fernald, is said to have made a study of the race in their native land, and in this work he has certainly shown great accuracy in form of speech and character drawing. The flowery style of expressions, so characteristic of the Chinaman, is ever in evidence. The guile, the craftiness and the relentless desire to avenge wrongs are all faithfully depicted, and the language is so full of the quaint and the curious that he is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics. The author has also made the passions play a strong part in his little work, and the child or the adult is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics. The author has also made the passions play a strong part in his little work, and the child or the adult is transported to the hazy kingdom, where, for the nonce, the people have adopted the English tongue, but have retained their native characteristics.

**STAR THEATRE.**—The Lilliputians began their annual engagement at this house on Monday, Sept. 20, an audience which packed the place from pit to dome being on hand to witness the first production on any stage of "The Fair at Midgewater," a five act spectacular play, by Robert Breitenbach, music by Victor Hollender. Carl and Theodore Rosenfeld have costumed the play in gorgeous style, and the scenery is, as usual, effective in the extreme. As is the case with plays presented by these diminutive entertainers, the new vehicle boasts but little plot. The action hinges on a trip to Midgewater of Mary, who imagines the story of a little person alive until she arrives at her destination, where she finds others of diminutive stature, who, indulging in the merrymaking of the fair, furnish a part of the amusement which so thoroughly delighted the tiny folk. The play is a comedy, and the delusion of Soap and Free Lunch that their souls have been transferred into the bodies of millionaires and the consequent results furnishes the chief amusement. They are taken to New York City from Midgewater, and the play is a comedy, and the delusion of Soap and Free Lunch that their souls have been transferred into the bodies of millionaires and the consequent results furnishes the chief amusement.

**MANHATTAN THEATRE.**—"What Happened to Jones," which has been doing a good hot weather business, entered upon its fourth week on Sept. 20, and continues to hold its place as one of the leading long makers of the season.

**FOURTEENTH STREET THEATRE.**—"Shall We Forgive Her?" entered upon its fourth and final week of its engagement Monday evening, Sept. 20. "The Sign of the Cross" begins 27.

**THE NATIONAL ACADEMY OF DESIGN.** At Twenty-third Street and Fourth Avenue, will open its sixteenth Autumn exhibition on Nov. 22. The exhibit will continue until Dec. 18.

**Harlem.**—At the Harlem Opera House Denham Thompson, in "The Old Homestead," Sept. 20, began what is announced as his last New York engagement to a crowded house, and with cool weather should have a record breaking week, as he has never appeared in the upper part of this city before. No doubt the opportunity will be taken advantage of by the patrons of this house. Next week, the Lyceum Theatre Stock Co. will present "The Girl from Paris" at the Lyceum Theatre.

**Brooklyn.**—At the Brooklyn Theatre, a good week. "The Girl from Paris" seemed to have lost none of its popularity, judging from the warm welcome the company received. The company is a good one, and the upper part being packed. H. R. Jacobs has taken hold as one of the managers, and, with his experience, this is a fairing venture. Next week, "The Last Stroke."

**Brooklyn.**—Two comic operas, two comedies, a drama, burlesque and a vaudeville show make up the bills in the Western District this week.

**MONTAUK.**—A large audience saw the Russell-Fox-De Angelis Opera Co. in "The Wedding Day," Sept. 20, when it began a brief engagement here. Miss Russell's singing was much appreciated, and Miss Fox was given every chance to display her own peculiar graces and pleased her many friends. Mr. De Angelis was as droll and as original as ever. The company which supports the stars is strong. The scenery is handsome and the quality of the opera is very impressive. Margaret Mather, in repertory, follows 27.

**COLUMBIA.**—"Never Again" was presented here 20, before a fine audience. The farce proved to be a good laugh maker, and the company is a good one of the company made the most of their opportunities. The performance was in every way satisfactory. Next week, De Wolf Hopper and his company, in "Klondike."

**St. Paul.**—"The Silver King" was presented here 20, by Carl A. Haswin and a good company, before a large audience. Mr. Haswin did full justice to the leading role and succeeded in pleasing his audience. The piece is presented with new and clever touches, and the attraction will be "The Sidelights of New York."

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# World of Players.

## ILLINOIS.

**Chicago.**—Hot weather brought many a sigh from managers during the past week. There have been some sweltering days and nights which have sapped at the box office receipts. But the close of the week brought relief, and nearly all the houses were packed Saturday night. The S. R. sign was in some cases brought out in the afternoon. None of the theatres were particularly new, but all of them were of standard merit. The following week sees a continuation of most of the present Chicago theatre scene. The principal novelty in his new production, "The Prince of the City," which is given in his new production at the Grand. Andrew Mack comes to McVicker's with "An Irish Gentleman," in place of Keene. "Under the Red Robe" remains another week at Hooley's, and the Beantalks is continued at the Columbia and "Fort Payne" is down for another week at the Schiller. The other changes are of minor importance. Webb and Wachsner's German dramatic company continues in a series of Sunday night performances in German at Hooley's. The first play is "The Golden Era."

**GRAND OPERA HOUSE.**—Primrose & West's Minstrels have put in a week of good business in spite of weather and everything else. Crowds were drawn by the name of Primrose & West, Ezra Kendall and Carroll Johnson. The company is made up of a number of well-known artists, and was very popular. The company is made up of a number of well-known artists, and was very popular. The company is made up of a number of well-known artists, and was very popular.

**ROCHESTER.**—At the Lyceum Theatre "Straight from the Heart" opened Sept. 23, to remain for the entire week. "The Bunch of Bunches" left 15, playing to poor business. Mr. and Mrs. Edw. 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LEAGUE ASSOCIATION.

First Place Still in Doubt—New York Third—Results Elsewhere.

Brooklyn vs. New York.

The New Yorks have taken quite a slump in their work of late, and if they are not careful they will not finish the season in third place. The Brooklyn found little trouble in defeating them on Sept. 14, at Brooklyn, N. Y., that being the second time within a week that they had turned the trick on the Gothamites. The New Yorks outbatted the home team and earned the only two runs of the twelve scored by the two teams. The locals put up a faster fielding game, and were a great deal livelier on the bases than were the visitors. Dunn pitched a steady game and was generally very effective at critical times. Twice the New Yorks were on the verge of a comeback, but could not get the hit necessary to send any of them home. Seymour, not hit but batted as hard as Dunn, was very erratic, not only in his pitching out in his fielding as well. Gettys was not a brilliant success at second base; he cannot hit Gleason's shoes. Hurst's umpiring was as nearly perfect as could be done. Tiernan led in batting, while Davis and Shoch carried off the fielding honors for their respective teams. The long safe hits were a triple bagger by Clark and a two baser by Tiernan.

The final game between these teams, played Sept. 15, resulted in an ignominious defeat for the home players. The Brooklyn played like a lot of hypnotic subjects, while the New Yorks played like their best effort would only end in defeat. When Russell is in form he is generally very effective and the result of this game shows the condition he was in. Payne proved an easy mark for the visitors, who batted his delivery with apparent ease. The support given him, however, was wretched, the errors coming at the most critical times and when the result would be most disastrous. Russell's liberality in giving bases on balls started three of Brooklyn's four runs. Shoch and Sheekard made the most damaging errors, while the dropped fly ball by Anderson gave the New Yorks several runs. Davis' fielding was a feature, he accepting all of ten chances at short including the starting of two double plays. The long safe hits were a triple bagger by Russell and a two baser by Griffin. The game was called on account of darkness at the end of the eighth inning.

The teams were booked to play two games on the afternoon of Sept. 14, at Louisville, Ky., but only one was completed, the Pittsburghs winning it by superior batting. Both teams did lively work at the bat, but the visitors bunched their hits to a better advantage. Hill was succeeded by W. H. Clark after the fifth inning, and the latter did well. Hoffmeister and Brodie, who were batting while the long safe hits were home runs by Rothfuss and Wagner, and double baggers by Davis, Sugden, Nance, Werden and J. Smith. The fielding of Ely and J. Smith, and the batting of Hoffmeister, Brodie, Clark and Wagner, were the features. Umpire Kelly was struck on the ankle by a foul tip in the third inning, and had to retire. Dyer, a local man, finished the game in his place.

The second game, which was limited to five innings on account of darkness, ended in a tie, each club being credited with two runs. Both Kilien and Magee were very effective. Only three safe hits were made out of the former's eleven offerings, while a pitcher's contest as long as it lasted, in which honors were about equally divided. The game abounded with many interesting plays. The long safe hits were double baggers by Hoffmeister and Werden.

The double header announced for Sept. 15 was worked off, each club being credited with a victory. The opening game was won by the home team, who did better batting, bunched their hits when they did the most good. Cunningham was very effective, keeping the visitors' hits well apart, and only one run was earned off his delivery. The fielding of Clingman and J. Smith was a feature. The former accepted all of nine chances at third base and the latter all of eight at short. J. Smith led in batting, while the long safe hits were double baggers by Donovan and Nance.

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on balls brought in four runs and won the game for the locals, was one of wild excitement. Breitenstein gave way to Dwyer after the second inning. When five runs were scored off his delivery. Bases on balls and costly errors helped the visitors to win of their runs. The long safe hits were double baggers by Hoy, Breitenstein and Selbach. The game was called at the end of the sixth inning on account of darkness.

The Baltimore won the final game of the series from the Chicago on Sept. 14, at Baltimore, Md., in a contest characterized by heavy batting, in which both teams took an active part, the home club excelling. Both pitchers fared pretty badly, but the Baltimore bunched their hits to a better advantage. The long safe hits were a home run by Callahan, a triple and a double bagger by Kelley, and a two baser by Keeler. Fast double plays and clever base running were the features.

The final game of the season between these teams, played Sept. 15, resulted in a walkover for the home club, it being the champion's ninth victory over the Chicago. The Baltimore had on their batting legs, and did plenty of hard and timely hitting, whereas the visitors were unable to do much with Oribett's delivery. Stenzel and Doyle led in batting, while the long safe hits were double baggers by Doyle and Reitz, the last named getting two. A great throw by Kelley from left field to Doyle on first base, on which they completed a double play in the first inning, was a feature.

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William L. Lush is an aspirant for a membership in the honorable board of baseball attorneys, and with that object in view he is taking a Winter course at Yale Law School. He was born Nov. 10, 1873, at Bridgeport, Ct., and it was at his native place that he gained his first knowledge of the national game, with the St. Joseph Temperance Society team. During the season of 1894 the St. Joseph's played all over the State of Connecticut, and wherever they went Lush won the plaudits of the people and the praise of the press, not only for his speedy base running but also for fielding and batting. In those days he would play anywhere he was assigned. One day he would play second base, another short field, again at third base, and then in the outfield; and he played them all splendidly. It was on the recommendation of James H. O'Rourke, the veteran ex-professional player, that Lush was given a trial by Manager John C. Chapman, who had charge of the Rochester team, of the Eastern League, in the Spring of 1895, that being Lush's first professional engagement. He participated in ninety-eight championship games that season, and ranked eighth in the official batting averages of that organization, with a percentage of .349, which was a remarkably fine showing for his first season as a professional. During the Summer of 1895 the Washington Club purchased Lush's release from

Both W. H. Clark and Griffith pitched good ball, the latter, however, receiving the better support. Not a run was earned off either pitcher. Clingman's fielding was a feature. He accepted eight chances at short, including a double and a triple bagger, and some of them were of the hair raising order. The only long safe hits were double baggers by Anson and Decker.

The New Yorks won the opening game of the final series from Boston on Sept. 16, at Boston, Mass. Meekin proved too much for the home team, and, although quite freely batted, he kept the hits from being bunched until the sixth inning, when the locals tallied their first runs. The visitors started off like winners by cracking out two home runs over the left field fence in the second inning. After that it appeared easy sailing for the Gothamites. It looked as though the Bostonians would score in the opening inning, but Joyce checked them, when, with two men on the bases, he smothered a vicious liner from Stahl's hand, and passed the ball quickly to McGreery, doubling up Tenney and ending the inning. Davis played brilliantly, covering a wide range of territory. He accepted all of eleven chances at short, and nothing seemed too difficult for him to handle. The long safe hits were home runs by Davis, Wilcox and Stettin, and double baggers by Van Halten and Lowe. Van Halten led in batting.

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Rochester, with the understanding that he was to remain with the latter's team until the Eastern League season ended. He was with the Washingtons during the season of 1896, participating in ninety-one championship games, but did not meet with the phenomenal success as a batsman or fielder that was predicted. At the beginning of the present season Lush was allowed to join Manager Arthur Irwin's Toronto team of the Eastern League. Just whether or not Washington has a string attachment to Lush depends entirely upon his showing this season. He started off like a winner, but of late little or nothing is heard of him. Thus far this season he has played in all the outfield positions, as well as at second and third bases and short. In fact, he has played in more games at short than in that of any other position. His best fielding feat thus far were twice accepting all of eleven chances at third base, once nine and once seven chances in the same position. Twice he accepted eight chances and once seven at second base. Twice he accepted all of eight chances, five times seven chances, and three times six chances at short. Once he was credited with making five safe hits, including three double baggers, twice he made four hits to a game, five times three hits, and nineteen times two safe hits, including six home runs, thirteen triple and sixteen double baggers.

The teams had an interesting struggle on Sept. 16, at Baltimore, Md., which ended in a tie, each club being credited with four runs. The Phillies took a lead of two runs in the second inning, adding singles in the fourth and eighth, which they held until the ninth inning and looked like possible winners. The Baltimore, however, by scoring one run in the seventh, two in the eighth and one in the ninth, managed to tie the score and thereby save themselves from defeat. Nops was freely batted, but sharp fielding kept down the visitors' score. The locals were enabled to tie the score owing to Taylor's wildness, in giving bases on balls, and two more home runs by McGreery, and making a wild pitch. The long safe hits were a home run by Shugart and a two base hit by Jennings. The game was called at the end of the ninth inning on account of darkness.

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and Becker, who succeeded him, were both freely batted. The long safe hits were double baggers by Shugart, Boyle, Stenzel, Doyle, Reitz and Pond. Base running by the local team was a feature. They had twelve stolen bases to their credit.

Superior batting and faultless fielding helped the Brooklyn to a victory over the Washingtons on Sept. 16, at Brooklyn, N. Y., in a contest that had a close and exciting finish, the locals winning out in the ninth inning, with two hands out. The home team showed a marked improvement over their work of the day before, when they suffered such a crushing defeat at the hands of the New Yorks. Kennedy started in to pitch, but gave way to Fisher in the third inning. After the fourth inning the Washingtons could do nothing with his delivery. Mercer did good work up to the seventh inning, when the Brooklyn bunched enough hits to give them three runs and tie the score, winning out in the last half of the ninth. The long safe hits were double baggers by Tucker, Shindle (twice) and Shoch.

The Washingtons took the final game between these teams on Sept. 15, after a hard uphill fight, by bunting their hits to good effect in the last two innings, and turning what looked like a sure defeat into a brilliant victory. The Washingtons made only four safe hits off Fisher up to the eighth inning, when they bunched seven and tallied six runs. This still left them one run behind the Brooklyn. In the ninth two more hits were made off Fisher, and then he was replaced by Payne. The latter gave Tucker a base on balls, after which a double and two outs sent three more runs across the plate. The locals scored one run in their half of the ninth. Mercer relieved Bresnahan in the last half of the ninth inning. The long safe hits were double baggers by Gettman, Reilly and Lajoie.

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anded a blow on Cross' jaw. Both men were put out of the game. Hughey was substituted for Hawley, and five runs were made of the former's delivery in the fifth inning. Gardner was sent in to pitch in place of Hughey, and he did exceedingly well. The long safe hits were triple baggers by Donovan, Padden and Hoffmeister. The standing of the Atlantic League clubs at the close of its season, as given out by President Barrow, is as follows:

Team	W.	L.	P.	Per Cent.
Pittsburgh	45	33	1	.575
Cincinnati	42	36	2	.538
Cleveland	38	40	2	.487
St. Louis	35	43	2	.447
Brooklyn	32	46	2	.410
Baltimore	28	50	2	.360
Philadelphia	25	53	2	.323
Washington	22	56	2	.292
Richmond	18	60	2	.231
Hartford	15	63	2	.192
New York	12	66	2	.152
Indianapolis	10	68	2	.128
St. Paul	8	70	2	.103
Chicago	7	71	2	.090
San Francisco	6	72	2	.077
Portland	5	73	2	.064
Seattle	4	74	2	.051
San Diego	3	75	2	.038
Los Angeles	2	76	2	.025
San Jose	1	77	2	.012

The Cleveland scored a very nice victory over the Cincinnati on Sept. 17, at Cleveland, O. Rhines started in to pitch for the visitors, but was so freely batted that he was succeeded by Ehret at the beginning of the third inning. The latter did good work, but the game was virtually lost before his good pitching began. The Cincinnati opened up on Wilson as if they were going to send him to the bench, but after the first inning he kept them guessing. Belden, a local amateur, did well in right field for the home team. The long safe hits were triple baggers by Wallace and Belden, and doubles by Holliday, McPhee, Beckley and O'Connor.

CINCINNATI, T. R. O. A. E. CLEVELAND, T. R. O. A. E. Holliday, 1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 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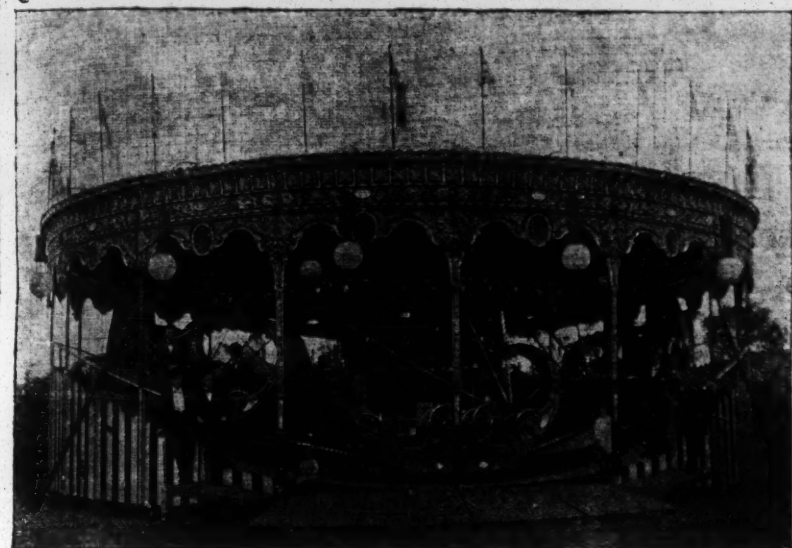
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142 in., \$63.00; 144 in., \$64.00; 146 in., \$65.00; 148 in., \$66.00; 150 in., \$67.00; 152 in., \$68.00; 154 in., \$69.00; 156 in., \$70.00; 158 in., \$71.00; 160 in., \$72.00; 162 in., \$73.00; 164 in., \$74.00; 166 in., \$75.00; 168 in., \$76.00; 170 in., \$77.00; 172 in., \$78.00; 174 in., \$79.00; 176 in., \$80.00; 178 in., \$81.00; 180 in., \$82.00; 182 in., \$83.00; 184 in., \$84.00; 186 in., \$85.00; 188 in., \$86.00; 190 in., \$87.00; 192 in., \$88.00; 194 in., \$89.00; 196 in., \$90.00; 198 in., \$91.00; 200 in., \$92.00; 202 in., \$93.00; 204 in., \$94.00; 206 in., \$95.00; 208 in., \$96.00; 210 in., \$97.00; 212 in., \$98.00; 214 in., \$99.00; 216 in., \$100.00; 218 in., \$101.00; 220 in., \$102.00; 222 in., \$103.00; 224 in., \$104.00; 226 in., \$105.00; 228 in., \$106.00; 230 in., \$107.00; 232 in., \$108.00; 234 in., \$109.00; 236 in., \$110.00; 238 in., \$111.00; 240 in., \$112.00; 242 in., \$113.00; 244 in., \$114.00; 246 in., \$115.00; 248 in., \$116.00; 250 in., \$117.00; 252 in., \$118.00; 254 in., \$119.00; 256 in., \$120.00; 258 in., \$121.00; 260 in., \$122.00; 262 in., \$123.00; 264 in., \$124.00; 266 in., \$125.00; 268 in., \$126.00; 270 in., \$127.00; 272 in., \$128.00; 274 in., \$129.00; 276 in., \$130.00; 278 in., \$131.00; 280 in., \$132.00; 282 in., \$133.00; 284 in., \$134.00; 286 in., \$135.00; 288 in., \$136.00; 290 in., \$137.00; 292 in., \$138.00; 294 in., \$139.00; 296 in., \$140.00; 298 in., \$141.00; 300 in., \$142.00; 302 in., \$143.00; 304 in., \$144.00; 306 in., \$145.00; 308 in., \$146.00; 310 in., \$147.00; 312 in., \$148.00; 314 in., \$149.00; 316 in., \$150.00; 318 in., \$151.00; 320 in., \$152.00; 322 in., \$153.00; 324 in., \$154.00; 326 in., \$155.00; 328 in., \$156.00; 330 in., \$157.00; 332 in., \$158.00; 334 in., \$159.00; 336 in., \$160.00; 338 in., \$161.00; 340 in., \$162.00; 342 in., \$163.00; 344 in., \$164.00; 346 in., \$165.00; 348 in., \$166.00; 350 in., \$167.00; 352 in., \$168.00; 354 in., \$169.00; 356 in., \$170.00; 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